

Piano-Vocal Album with Guitar Chords & Diagrams

Andy Williams

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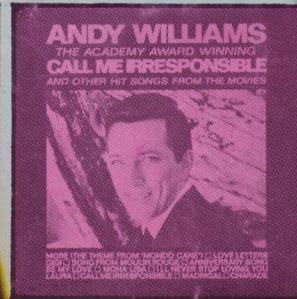
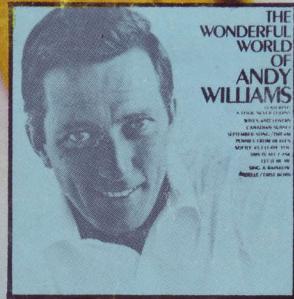
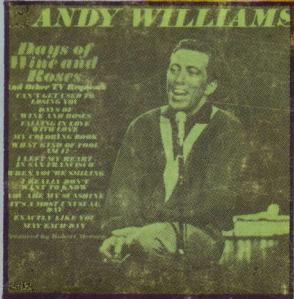
PLUS SOUVENIR
PHOTO SECTION

Featuring

MOON RIVER

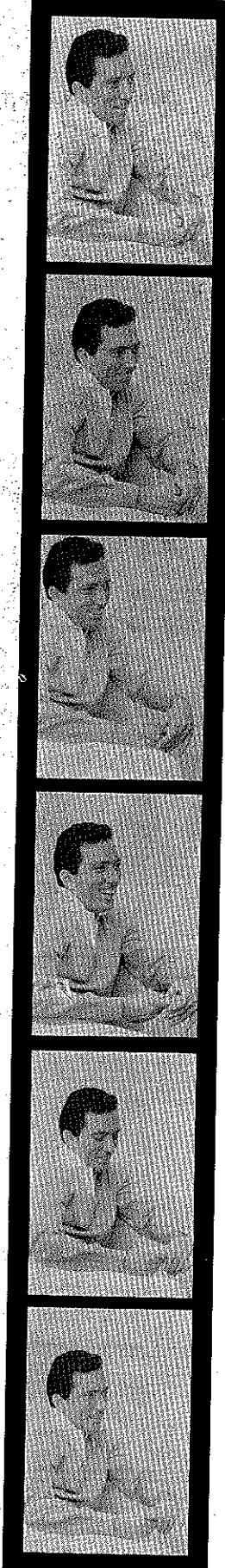
Call Me Irresponsible ·
This Is All I Ask · Wives
And Lovers · Never On
Sunday · Sunshine, Lollipops
And Rainbows · I Left My
Heart In San Francisco ·
And Roses And Roses ·
I'll Remember You ·
My Coloring Book ·
and many others

Andy
Williams
AWARD
WINNING
ALBUMS



HANSEN PUBLICATIONS Inc.

\$2.50



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Recorded By ANDY WILLIAMS
CALL ME IRRESPONSIBLE

Words by
 SAMMY CAHN

Music by
 JAMES VAN HEUSEN

Slowly

The musical score consists of eight staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the guitar, indicated by a treble clef and a bass clef. The third staff is for the piano. The fourth staff is for the guitar. The fifth staff is for the piano. The sixth staff is for the guitar. The seventh staff is for the piano. The eighth staff is for the guitar. The music includes various chords and lyrics.

p cresc. poco a poco

F F⁶ F⁶dim Gm Gm⁶ A⁶dim

Call me ir - re-spon - si-ble, call me un - re-li - a-ble,

P Fmaj7 F A⁷ A⁷+ Cm7 D⁷+ Am⁷ Cm D⁷+ Gm7 Gm

throw in un - de-pend - a-ble too. Do my

mf B7⁹ C7 Cm6 D7-9 D⁷ Dm7 G7⁹ G9

fool - i - sh al - i - bis bore you? Well, I'm not too clev - er. I

mp

Gm7 Am Gm7 C7 C+ F F#dim Gm Gm6

just a - dore you. Call me un - pre-dict - a-ble, tell me

bz: *p* R. H. *rall.* *a tempo*

Abdim Fmaj7 F A7 A7+ Cm6 D7 Cm D7

I'm im-prac - ti-cal, rain - bows I'm in-clined to pur - sue.

Gm7 Gm B7 G C7 Cm6 D9 Gm7 Gm7

Call me ir - re-spon - si-ble, yes, I'm un - re-li - a-ble, but it's

mf

B7 G C7 A7 D7-9 D7 Gm7 B7m6 C7-9 Bbm6

un - de-ni - a-ble true, I'm ir - re-spon - si - bly mad for

mp *rall.*

1. F Bb6 Fmaj7 Bb6 Fmaj7 Bb6 Fmaj7 Bb6 2. F Bb6 Fmaj7 Bb6 Fmaj7 Bb6

you! you!

a tempo *a tempo* *rall.* *p*

THIS IS ALL I ASK

Words and Music by
GORDON JENKINS

Verse

F C7

As I approach the prime of my life, I find I have the

F Fdim C7 Cdim

time of my life learning to enjoy at my leisure all the simple pleasures—

Gm Bbm F D9 b9 Gm G9-5 F

And so I happily concede THIS IS ALL I ASK this is all I need...

Chorus

F Fmaj7 D7-9 Gm7 C7-9 F

(Boy) Beau-ti - ful girls walk a lit-tle slow-er when you walk by me; (Girl) Soft-spo-k'en men speak a lit-tle soft-er when you speak to me. Ling-er-ing

Fmaj7 Dm Gm7 C7 E7 Fmaj7 F Fm7(sus) E7 Am

sun-sets stay a lit-tle long-er with the lone - ly sea. Chil-dren ev'-ry where, when you

Am7 D7 G7
 shoot at bad men, shoot at me Take me to that strange, en-chant-ed land

C7 C7+ C7 F Fmaj7 D7-9
 grown-ups sel-dom un-der - stand Wan-der-ing rain-bows leave a bit of col-or for my

Gm7 C7-9 F Fmaj7 Dm Gm7 C7 E7 Fmaj7 F
 heart to own Stars in the sky make my wish come true be-fore the night has

A7-9 Bb E7 Am F D7(-9) D7
 flown, And let the mu-sic play as long as there's a song to sing And

Gm7 C11 1. 2.
 I will stay young-er than spring. (Boy) Beau - ti - ful spring.
 (Girl) Soft-spok-en

From Jules Dassin's Motion Picture "NEVER ON SUNDAY"

NEVER ON SUNDAY

Lyric by
BILLY TOWNE

Music by
MANOS HADJIDAKIS

Moderato

Piano

Refrain

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good.
cool day, a hot day, a wet day, which-ev-er one you choose.

mp (Small notes optional)

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.
Or try to kiss me on a gray day, a May day, a pay day, and see if I re-fuse.

Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is best.
And if you make it on a bleak day, a freak day, a week-day, why you can be my guest.

7

But nev - er, nev - er on a Sun - day, a Sun - day, a Sun - day, 'Cause that's my day of
 But nev - er, nev - er on a Sun - day, a Sun - day, a Sun - day the one day I need a lit - tle

E♭ B♭7 E♭ Cdim B♭7 E♭

1. **12. Fine**

rest. Most an - y rest.

E♭ B♭7 Fm7

day you can be my guest, An - y day you say,

B♭7 E♭ Cdim B♭7 E♭

— but my day of rest. Just name the day that you like the

B♭7 Fm7 B♭7 E♭

(Tacet) **D. S. al Fine**

best, On - ly stay a - way on my day of rest. Oh, you can kiss me on a

D. S. al Fine

SUNSHINE, LOLLIPOPS AND RAINBOWS

Words by
HOWARD LIEBLING

Music by
MARVIN HAMLISCH

Lively, with a beat

mf

F Dm C F Dm C

Sun - shine, Lol - li - pops __ and Rain - bows, Ev - 'ry - thing __ that's

mf

F Dm⁷ Gm⁷ C⁷

won - der - ful is what I feel __ when we're to - geth - er;

F Dm C F Dm C

Bright - er than a luck - y pen - ny, When you're near __ the

F Am

rain goes, Dis - ap - pears, dear and I feel so fine

Gm7 C7 F Bb F F7

Just to know that you are mine; My life is

Bb B6 Bmaj7 B6

Sun - shine, Lol - li - pops and Rain - bows, That's how this re-

Bb Gm7 C C7

rain goes So come on join in, Ev - 'ry - bod - y!

Dm C F Dm C

Sun - shine, Lol - li - pops and Rain - bows, Ev - 'ry - thing - that's

F Dm7 Am

won - der - ful is sure to ... come your way, 'Cause

Gm7 C7 F Dm

1. you're in love to stay.

F F7 Gm7

2. My life is you're in love,

C7

you're in love, And love is here to

F Dm F

stay!

I LEFT MY HEART IN SAN FRANCISCO

11

Words by
DOUGLASS CROSS

Music by
GEORGE CORY

Verse-Moderate Waltz

The sheet music consists of eight staves of musical notation. The top staff is for the voice, starting with a piano dynamic (mp) and a Cm7 chord. The lyrics "The love - li - ness of Par-is" are written below the notes. The second staff is for the piano, with a dynamic (mp) and a bass line. The third staff is for the voice, continuing the melody. The fourth staff is for the piano. The fifth staff is for the voice, with lyrics "Seems some - how sad - ly gay." and "The glo - ry that was". The sixth staff is for the piano. The seventh staff is for the voice, with lyrics "Rome" and "Is of an - oth - er day." The eighth staff is for the piano. The ninth staff is for the voice, with lyrics "I've been". The tenth staff is for the piano. The eleventh staff is for the voice, with lyrics "ter - ri - bly a - lone And for - got - ten in Man - hat - tan." The twelfth staff is for the piano. The thirteenth staff is for the voice, with lyrics "I'm go - ing". The fourteenth staff is for the piano. The fifteenth staff is for the voice, with lyrics "with the voice". The sixteenth staff is for the piano. The十七th staff is for the voice, with lyrics "cresc.". The十八th staff is for the piano.

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home

To my cit - y by the bay.

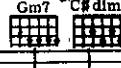
I left my

mf

dim.

mp

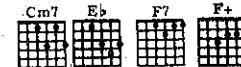
Chorus-With a slow, steady beat



heart

In San Fran - cis - co.

High on a hill,



it calls to me.

To be where lit - tle cable cars

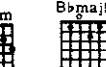


cresc

climb half-way to the stars!

The morn-ing fog

cresc.



may chill the air-

I don't care!

My love waits there

dim.

dim.

mp



Gm7 C[#]dim Cm7 F9 E^b6
 In San Fran - cis - co, A - bove the blue
 F9 E^{maj}9 E^b6 D9 C G7+ G9
 and wind - y sea. When I come home to
 F G7 C9 Gm7 C9 B^{maj}9 C9
 you, San Fran - cis - co. Your gold - en
 Cm7 Cm7 F7-5 1. B^b6 A^{maj}9 B^bmaj9 B^{maj}7 Cm7 C[#]dim
 sun will shine for me! I left my
 dim. mp
 2. B^b6 A^{maj}9 B^bmaj9 G^{maj}7 B^bmaj9
 me! dim. e rit. mp

AND ROSES AND ROSES

Words and Music by
RAY GILBERT and
DORIVAL CAYMMI

Bright Bossa Nova

Ev - 'ry day I sent _____ an - oth - er pre - sent _____ Just to let -

her know _____ how ver - y much I care. _____ Wrote -

a lit - tle love _____ note with each pre - sent, _____ But it did -

G7 C
 - n't seem to get me an - y - where. My

Gm C7
 — poor wor-ried heart. was al - most cer - tain That

F G7
 — this love af - fair would nev - er be, Then

C B7 A7
 — I sent a doz - en yel - low ros - es, And from

Dm G7 C D^b
 — that mo - ment she belonged to me.

Slow, with feeling

16

1. 3. Ro - ses, ro - ses, ro - ses, I thank all the ro - ses that
 2. Ro - ses, ro - ses, ro - ses, I thank you for say - ing what

bloom in the spring. Love is a won - der - ful
 I could - n't say. Oh, what a won - der - ful

thing; The rest of my life I will bring her ro - ses and
 way To tell her "I love you," each day with ro - ses and

ro - ses and ro - ses of love. 1. 2. ro - ses and ro - ses of

love. 3. ro - ses and ro - ses of love and ro - ses and

Repeat and fade

MY COLORING BOOK

Lyric by
FRED EBB

Music by
JOHN KANDER

Gently

The musical score consists of five staves of music. The top staff is for the piano, showing a treble clef, a bass clef, and a key signature of one flat. The second staff is for the vocal part, with lyrics and a bass clef. The third staff is for the guitar, with chord boxes above the staff. The fourth staff continues the vocal and guitar parts. The fifth staff continues the vocal and guitar parts.

Chords and Key Signatures:

- Staff 1: F major (indicated by a treble clef), C major (indicated by a bass clef).
- Staff 2: F major (indicated by a treble clef), Bb major (indicated by a bass clef).
- Staff 3: F major (indicated by a treble clef), C7 (indicated by a bass clef).
- Staff 4: F major (indicated by a treble clef), C7 (indicated by a bass clef).
- Staff 5: F major (indicated by a treble clef), Gm7 (indicated by a bass clef).
- Staff 6: F major (indicated by a treble clef), C7 (indicated by a bass clef).
- Staff 7: Am (indicated by a treble clef), Gm (indicated by a bass clef).
- Staff 8: F major (indicated by a treble clef), Bb major (indicated by a bass clef).
- Staff 9: F major (indicated by a treble clef), C7 (indicated by a bass clef).
- Staff 10: Am (indicated by a treble clef), Gm (indicated by a bass clef).
- Staff 11: F major (indicated by a treble clef), C7 (indicated by a bass clef).
- Staff 12: Am (indicated by a treble clef), Gm (indicated by a bass clef).
- Staff 13: F major (indicated by a treble clef), C7 (indicated by a bass clef).
- Staff 14: Am (indicated by a treble clef), Gm (indicated by a bass clef).
- Staff 15: F major (indicated by a treble clef), C7 (indicated by a bass clef).

Lyrics:

These are the eyes that watched him as he walked a -
way Co - lor them grey
This is the heart that thought he would al - ways be

F F7 Gm7 C7 F Gm F7

true Co - lor it blue

Cm7 F7 Bb Bbmaj7 Bb+ Bb

these are the arms that held {him her and touched} him her then lost {him her} some - how

Bbmaj7 Bb6 Bb Am7 D13

co - lor them emp - ty now 8va -

Db7 F Bb F C7 F F7

These are the beads I wore un - til she came be - tween.
This is the tie he

Gm7 C7 F Gm F7 Cm7 F7

Co - lor {them it green. This is the

B_b B_bma₇ B_b₆ B_bma₇ B_b
 room I sleep in and walk in and weep in and hide in that

B_bma₇ B_b₆ B_b₊ B_b Am₇
 no - bo - dy sees, co - lor it lone - ly,

D₁₃ D₇ F B_b F
 please. This is the { man girl the one I de -

C₇ F F₇ Gm₇ C₇ F
 - pend - ed up - on. Co - lor { him her gone.

Gm Am Gm F
 rit.

8va - - - - - ; pp

Recorded By ANDY WILLIAMS On Columbia Records

I'LL REMEMBER YOU

Words and Music by
KUIOKALANI LEE

Very Slow

The musical score consists of eight staves of music. The top staff is for the piano, indicated by a treble clef and bass clef. The vocal part begins on the second staff, marked with a treble clef and dynamic 'mp'. The vocal line continues through the third, fourth, fifth, and sixth staves, each marked with a treble clef and dynamic 'mp'. The vocal part concludes on the eighth staff, marked with a treble clef. The vocal lyrics are as follows:

I'll re-mem - ber you,
I'll re-mem - ber you,

long af - ter this
Your voice as soft

sum-mer _____ is gone.
warm _____ sum-mer breeze,

I'll be lone - ly,
your sweet laugh - ter,

oh, so lone - ly,
morn-ings af - ter,

liv ing on - ly
ev er af - ter
to re-mem - ber
I'll re-mem - ber
you.

Guitar chords are indicated above the vocal staves:

- Staff 2: F
- Staff 3: Am
- Staff 4: Bb
- Staff 5: C7
- Staff 6: F
- Staff 7: D
- Staff 8: Gm
- Staff 9: Bbm
- Staff 10: F
- Staff 11: C7
- Staff 12: F
- Staff 13: Am

A musical score page featuring a piano-vocal-guitar arrangement. The top staff is for the piano/vocal part, with lyrics and dynamic markings like *mf*. The bottom staff is for the guitar, showing chord diagrams for Bb, C7, F, F7, and Bb. The vocal part includes lyrics such as "you. To your arms some day", "I'll re-turn to stay. Till then, I will re-mem - ber, too," and "Ev - 'ry bright star we made wish-es up-on love me al - ways, promise al - ways, Ooh, you'll re - mem - ber, too.". The score also includes performance instructions like *molto rit.* and *mp*.

Words by
EDWARD HEYMAN

From The Paramount Picture "LOVE LETTERS"

LOVE LETTERS

**Music by
VICTOR YOUNG**

Moderately Slow with expression

Moderately Slow with expression

Voice D

The sky may be star-less the night may be moon-less, But deep in my

heart there's a glow: For deep in my heart I

know that you love me. You love me, be-cause you told me so!

Refrain G

Love let-ters straight from your heart — Keep us so near — while a

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G Em A[#]dim F[#]7 Bm Dm E7

part I'm not a lone in the night

Am G[#]dim E7 Am Cm D7 G

When I can have all the love you write. I mem-o-

Em Am F[#]dim

rize ev'-ry line I kiss the name that you

G7 G9 Bdim C Cm D7 G C[#]dim

sign And, dar-ling, then I read a gain right from the start

Am7 F[#]dim 1 G C[#]dim Am7 D7 2 G C G

Love let - ters straight from your heart. heart.

INSPIRED BY THE PARAMOUNT PICTURE "WIVES AND LOVERS"
A HAL WALLIS PRODUCTION

Words by
HAL DAVID

WIVES AND LOVERS

Music by
BURT F. BACHARACH

Moderato, Not Too Slowly

The musical score consists of eight staves of music. The top staff is for the piano, showing a continuous bass line with various chords indicated by symbols like Fm7, F7-9, Gm7, G7-9, C9, and Cm7 above the notes. The second staff is for the vocal part, with lyrics written below the notes. The third staff is for the right hand of the piano. The fourth staff is for the left hand of the piano. The fifth staff is for the vocal part, continuing the lyrics. The sixth staff is for the right hand of the piano. The seventh staff is for the vocal part, concluding the lyrics. The eighth staff is for the left hand of the piano.

Hey, lit-tle girl, comb your hair, fix your make-up, soon he will o-pen the door.

Don't think be-cause there's a ring on your fin-ger

you need-n't try an - y - more.

For wives should al-ways

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Am7 D7 Ebmaj7 D7
be lov - ers too. Run to his arms the mo-ment he comes home to

D7 Dbmaj7 C7 Tacet Fm7 F7-9 Em7
you. I'm warn - ing you. Day aft-er day there are

F7-9 Fm7 F7-9
girls at the of - fice and men will al-ways be men.

Gm7 G7-9 Gm7 G7-9
Don't send him off with your hair still in curl - ers,

Gm7 G7-9 C9 Cm7

You may not see him a - gain, for wives should

F7-9 Am7 D7 Ebmaj7

al-ways be lov - ers too Run to his arms - the mo-ment

D7 D7 Dbmaj7 C7

he _ comes home to you. He's al - most here.

mp

Fm7 F7-9 Fm7 F7-9 Fm7

Hey, lit - tle girl, bet-ter wear some-thing pret-ty, some - thing you'd

mf

B^b9 E^b6 Edim Fm7 F7-9 Fm7

wear to go to the cit - y; And dim all the lights, pour the

F7-9 Fm7 B^b9

wine, start the mu - sic, time to get read - y for

E^b6 Fm7 B^b9 Fm7

love. ————— Oh, time to get read - y, time ' to get

dim. *poco a poco*

B^b9 Fm7 B^b9 E^b6

read - y, time to get read - y for love. —————

ppp

8va

MY WILD IRISH ROSE

By
CHAUNCEY OLCOTT

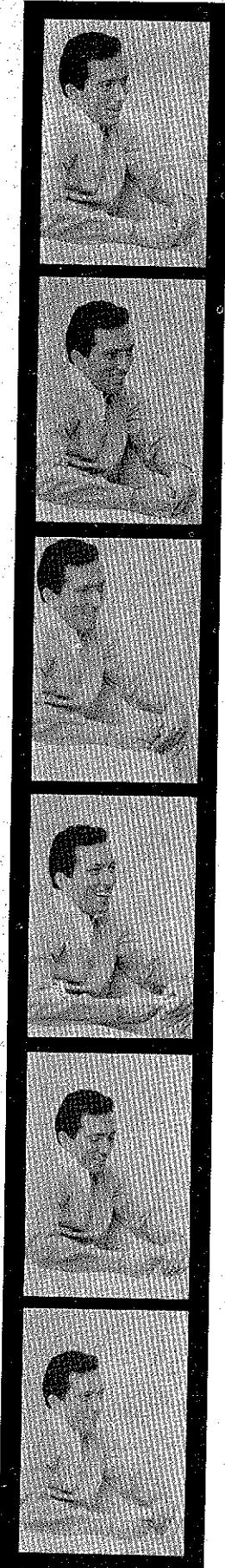
Moderato

C Fm C F

C C#dim G7 C C#dim

G7 1. C Am D7 G7 Dm7

G7 2. C F C D7 G7 C



Piano-Vocal Album with Guitar Chords & Diagrams

Andy Williams

POPULAR HITS From
AWARD WINNING ALBUMS

**PLUS SOUVENIR
PHOTO SECTION**

VITAL STATISTICS

Birthplace: Wall Lake, Iowa
Birthdate: December 3
Height: 5' 9"
Weight: 150 lbs.
Eyes: Blue
Hair: Brown

CAPSULE BIOGRAPHY

Jay Williams, Andy's father, was the local music dealer who organized the small town church choir. The entire Williams family — mother, father, and the four Williams brothers (Bob, Dick, Don and Andy) became the mainstay of the choir. It wasn't too long before the Williams family packed their bags and headed for Des Moines, where the Williams Brothers achieved tremendous popularity and wound up with their own radio show.

The word travelled throughout the mid-west and WLS in Chicago wooed the quartet. From Chicago to WWL in Cincinnati and much popularity.

While Andy was still in High School, the family moved to Los Angeles. The brothers continued to work together and in 1946 they teamed with Kay Thompson in what turned out to be one of the most successful night club acts of the time, touring the United States and Europe. In 1952, with Andy still a teenager, the Williams Brothers disbanded, because the three oldest were married and started raising families.

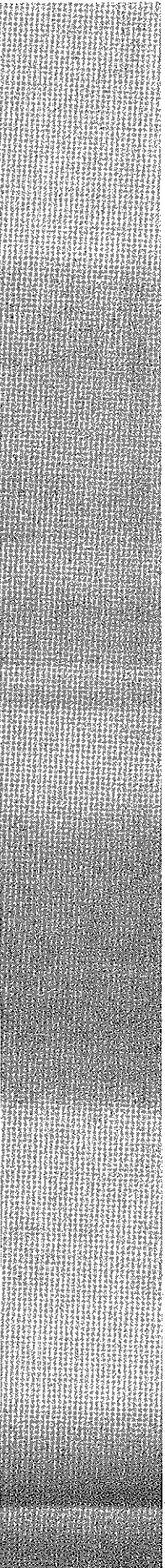
Andy went directly to New York and was signed as a featured vocalist on the Steve Allen "Tonight Show". He started with a two week contract, but stayed with Allen for almost 3 years.

In 1959 he had captured the country's fancy. His "Tonight" appearances established him as a personality and his recordings were being bought by the millions. His single discs of "Canadian Sunset" and "Hawaiian Wedding Song" topped the best seller lists.

The rest is history. Successful summer TV shows, smash hit hour-long spectacles, and finally the "Andy Williams Show" which debuted in 1962 and was an instant success.

In 1961 Andy married French singer-dancer-actress Claudine Longet, and the couple reside in a lovely home in Beverly Hills.

He is interested in sports, especially golf, and he can be found on the Bel Air links almost any day he is not working.





MOON RIVER

Words by
JOHNNY MERCER

Music by
HENRY MANCINI

Slowly

Moon Riv - er, wid - er than a

p

Am

F

Moon

Riv - er, wid - er than a

mp

C

Dm⁷

F

E⁷

mile: I'm cross - in' you in style some day. Old

Am

C⁷

F

B^{b7-5}

dream - mak - er, you heart - break - er, wher -

Am

Am⁷

Am⁶

B⁷

E^{m7}

A⁷

D^{m7}

G⁷

ever you're go - in', I'm go - in' your way:

mf

dim. poco a poco

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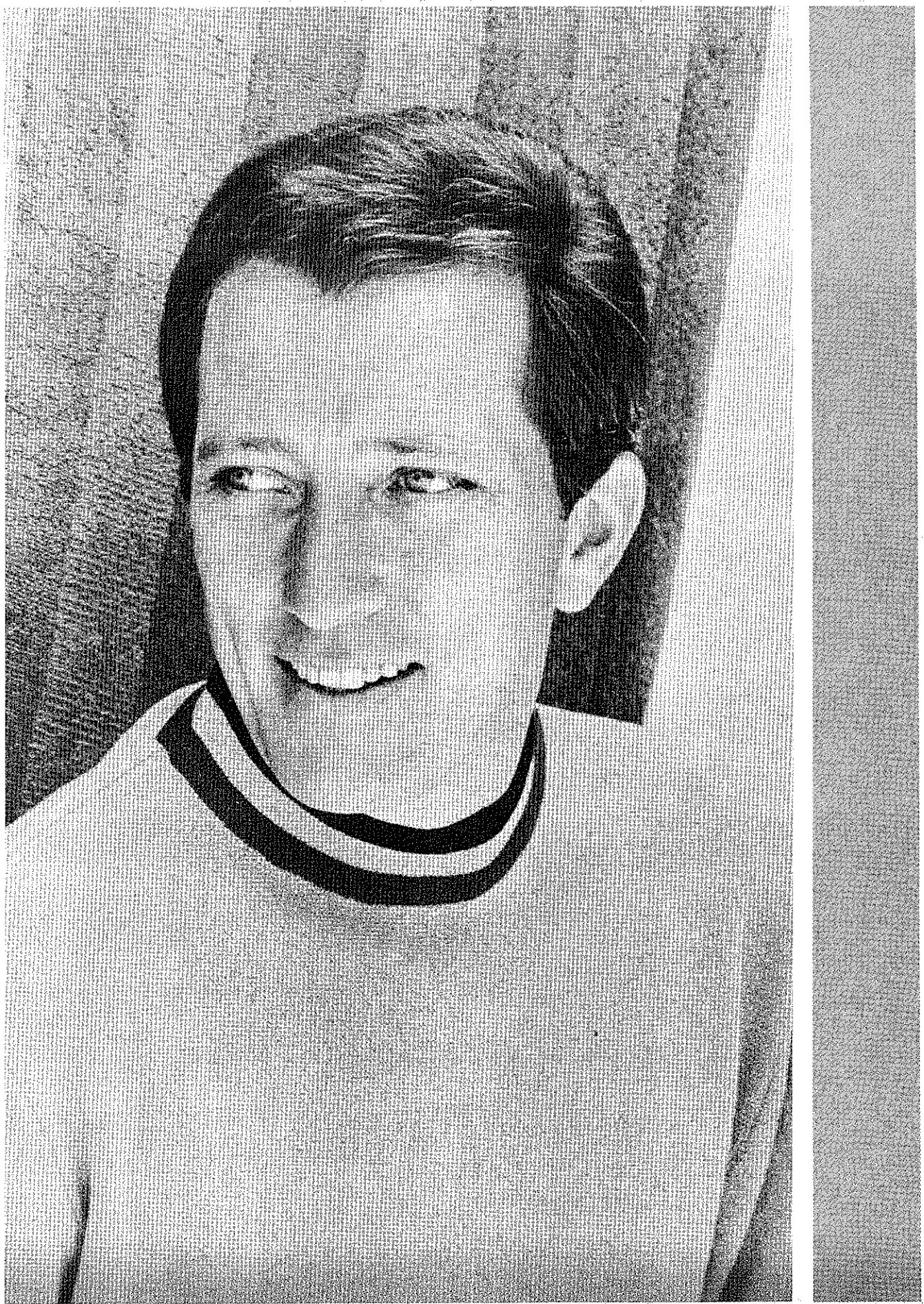
Two drift - ers, off to see the world. There's
such a lot of world to see. We're aft -
er the same rain - bow's end wait - in' round the
bend, my Huck - le - ber - ry friend, Moon Riv - er
and me.

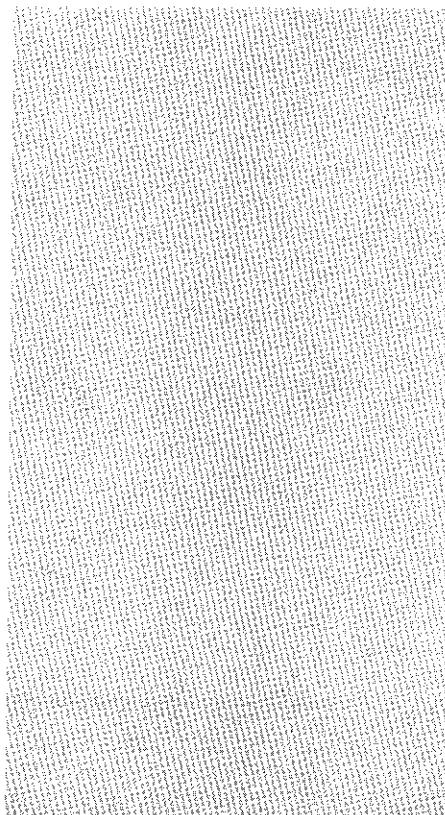
Guitar Chords:

- Am (x3)
- F (x2)
- C (x2)
- Dm6 (x2)
- E7 (x2)
- Am (x2)
- Am7
- Am6
- F7
- C
- F
- C
- F
- Am
- Dm
- G7
- C
- F
- E7
- Dm7
- C

Performance Instructions:

- p*
- mp*
- f*
- mp*
- p*
- f*
- mp*
- p*
- p*
- pp*





THE SONG FROM MOULIN ROUGE

(Where Is Your Heart)

Lyric by
WILLIAM ENGVICKMusic by
GEORGES AURIC

Moderato

The musical score consists of eight staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the guitar, indicated by a treble clef and a bass clef. The third staff is for the piano. The fourth staff is for the guitar. The fifth staff is for the piano. The sixth staff is for the guitar. The seventh staff is for the piano. The eighth staff is for the guitar.

Piano (Treble Clef):

- Staff 1: Measures 1-2, dynamic mp; measure 3, dynamic p.
- Staff 2: Measures 1-2, dynamic mp; measure 3, dynamic p.
- Staff 3: Measures 1-2, dynamic mp; measure 3, dynamic p.
- Staff 4: Measures 1-2, dynamic mp; measure 3, dynamic p.
- Staff 5: Measures 1-2, dynamic mp; measure 3, dynamic p.
- Staff 6: Measures 1-2, dynamic mp; measure 3, dynamic p.
- Staff 7: Measures 1-2, dynamic mp; measure 3, dynamic p.
- Staff 8: Measures 1-2, dynamic mp; measure 3, dynamic p.

Guitar (Treble Clef):

- Staff 1: Measures 1-2, chords Eb and Gm; measure 3, chords Cm7 and F7.
- Staff 2: Measures 1-2, chords Eb and Gm; measure 3, chords Fm7 and B57.
- Staff 3: Measures 1-2, chords Eb and Gm; measure 3, chords Fm and Bb.
- Staff 4: Measures 1-2, chords Fm7 and B5; measure 3, chords B57 and E7.
- Staff 5: Measures 1-2, chords Eb and Gm; measure 3, chords Cm7 and F7.
- Staff 6: Measures 1-2, chords Eb and Gm; measure 3, chords Fm7 and B57.
- Staff 7: Measures 1-2, chords Eb and Gm; measure 3, chords Fm7 and B57.
- Staff 8: Measures 1-2, chords Eb and Gm; measure 3, chords Fm7 and B57.

Chords:

- Staff 1: Eb, Gm, Cm7, F7, Fm7, B57.
- Staff 2: Eb, Gm, Cm7, F7, Fm7, B57.
- Staff 3: Eb, Gm, Fm, Bb, Fm7, B5, B57, E7, E7.
- Staff 4: Fm7, B5, B57, E7, E7.
- Staff 5: Eb, Gm, Cm7, F7, Fm7, B57.
- Staff 6: Eb, Gm, Cm7, F7, Fm7, B57.
- Staff 7: Eb, Gm, Cm7, F7, Fm7, B57.
- Staff 8: Eb, Gm, Cm7, F7, Fm7, B57.

Lyrics:

When - ev - er we kiss, I wor - ry and won - der... Your
 lips may be near, but WHERE IS YOUR HEART? It's
 al - ways like this, I wor - ry and won - der... You're close to me

here, but WHERE IS YOUR HEART? It's a sad thing to re - al -
 ize that you've a heart that nev - er melts. When we kiss, do you close your
 eyes, pre - tend - ing that I'm some-one else? You must break the
 spell, this cloud that I'm un - der. So please won't you
 tell, dar - ling, WHERE IS YOUR HEART? When HEART? _____
dim.e rall.

Chords shown in the music:
 Top staff: Bb, Fm7, Bb6, Bb7, Eb, Fm7, Bb7.
 Second staff: Ebmaj7, Eb6, Fm6, G7, Cm, Cm6, D7-9.
 Third staff: Gm, Cm7, F7, Bb7, Eb.
 Fourth staff: Gm, Cm7, F7, Fm7, Bb7, Fm.
 Fifth staff: Fm7, Edim, Fm7, Bb6, Bb7, Eb, Fm7, Bb7.

STRANGER ON THE SHORE

Lyric by ROBERT MELLIN
Moderato (with feeling)

Music by ACKER BILK

The musical score consists of eight staves of music. The top two staves are for piano (treble and bass clef) and feature a treble clef guitar staff below them. Chords are indicated by small boxes above the staff. The lyrics are written below the piano/bass staves. The piano part includes dynamic markings like *p* (piano) and *f* (forte). The vocal part follows the lyrics, and the guitar part provides harmonic support.

Chords:

- Staff 1: F, Gm7, C7, F, C7, F7, Bb, Bbm
- Staff 2: F, Dm7, G7, Gm, Gm7, C7, F
- Staff 3: Gm7, C7, F, C7, F7, Bb, Bbm, F, Dm7, Am, F7
- Staff 4: Gm7, C7, F, C7, F7, Bb, Bbm, F, Dm7, Am, F7

Lyrics:

Here I stand watch - ing the tide go out. So
 all a lone_ and blue, just dream - ing dreams of you. I watched your
 ship as it sailed out _ to sea, tak-ing all _ my dreams and

B_b C7-9 F F7 B_b F Gm7 C7-9 C7
 tak-ing all of me.— The sigh-ing of waves, the wail-ing of the

F F7 B_b Am G7 G7-9 Gm7 C7
 wind. The tears in my eyes burn— plead-ing "My love,— re - turn."

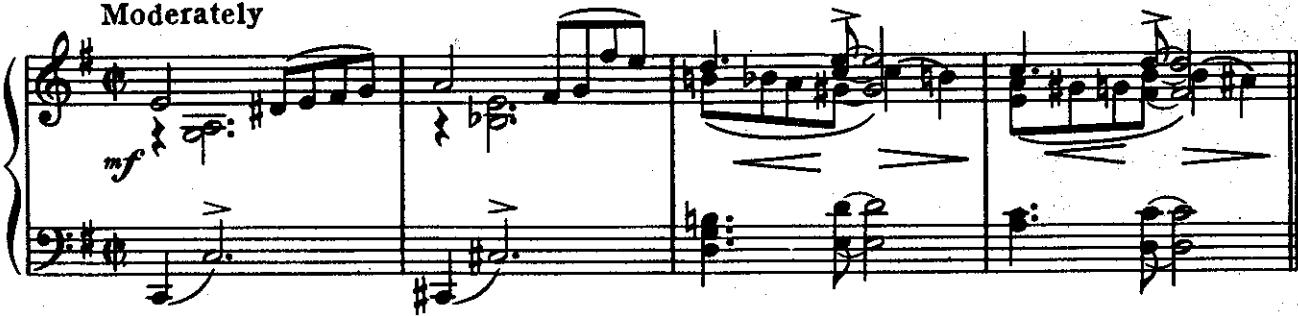
F Gm7 C7 F C7 F7 B_b B_m F Dm
 Why oh why must I go on like this? Shall I just be — a

Am F7 B_b6 C7-5 F Gm7 C7 F Gm7 F
 lone - ly STRANG-ER ON THE SHORE?

40 YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

Words and Music by
RUSS MORGAN,
LARRY STOCK and
JAMES CAVANAUGH

Moderately



Verse

Some look for glo - ry, It's still the old sto - ry Of



love ver - sus glo - ry, And when all is said and done,



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Slowly

41



YOU'RE NO-BOD-Y 'TIL SOME-BOD-Y LOVES YOU, — You're

mp - mf

no - bod - y till some - bod - y cares; — You

may be king, you may pos - sess the world and its gold, — But

gold won't bring you hap - pi - ness when you're grow-ing old; — The

Bm7

D7dim

Am7

A9

A9+

A9

Am7

D7

Am7

D7

D7+

D7+

G B7 E7-9 E7 Dm E7 B7 E7

 world still is the same, you'll nev-er change it, As

Am E7 Am Am C

 sure as the stars— shine a - bove; YOU'RE NO - BOD-Y 'TIL

Ddim G D+ B7m7-5 E7 Am E7 Am A7 D7

 SOME-BOD-Y LOVES YOU, So find your-self some - bod - y to

r.h.
d.

1. G Emaj7 F9 D_b E7 D7+ 2. G Cm7 G6

 love. YOU'RE love.

f mf l.h. pp

IDA! SWEET AS APPLE CIDER

43

EDDIE LEONARD

EDDIE MUNSON

Moderato

Moderato

f

mf

Cdim. G7

'Til ready

p

mf

C

In the re-gion where the ros-es al-ways bloom,
When the sun am sink-in' in dat gold-en West,

Breath-ing out up-on the air their sweet per-fume,
Lit-tle Rob-in Red Breast gone to seek their nests,

Cm G A7

Lives a dusky maid I long to call my own,
Then I sneak down to dat place I love the best,
For I know my Ev'ry ev'nning

D7 F.G | 2.G Am7 Gdim. G C G7

love for her will nev - er die;
there a lone I sigh.

CHORUS *mfc*

G7

I da! Sweet As Ap - ple Ci - der, you,
Seems though can't live with - out you,
Sweet Lis - ter ten, than all I Oh, Hon - ey

Dm G7

Sweet Lis - ter ten, than all I Oh, Hon - ey

C E7 A7

know, do! Come I out! da!

cresc. D7 1.

— in the silv -'ry moon light, Of love well
I i - do - lize yah,

cresc.

G Am7 Gdim. G C G7

whis - per, so soft and low!

12. f C D7 G7 C

I love you, I - da, 'deed I do!

f

46 BILL BAILEY, WON'T YOU PLEASE COME HOME?

HUGHIE CANNON

Moderato



"Won't you come home, Bill Bail-ley? Won't you come home?"

She moans de



whole day leng.

"I'll do de cook - ing, dar - ling;



D9+ G

I'll pay de rent; I knows I've done you wrong.

Gdim G

'Mem-ber dat rain-y eve Dat I drove you out Wid noth-ing but a fine tooth

C

comb! I know I'se to blame. Well, ain't dat a shame? Bill

A7 D9 D7 G

Bail-ley, Won't You Please Come Home?"

rit.

4. 2.

Home?"

rit.

GREENSLEEVES

OLD ENGLISH FOLK SONG

Moderato

mf Em D D^{#dim.}

Em F^{#7} B Em

cast me off dis - cour - teous - ly, And I have loved you

D D^{#dim.} Em B⁷ *poco rit.* Em Am Em

oh, so long, De - light - ing in your com - pa - ny.

poco rit.

f G a tempo D D^{#dim.} Em F^{#7} dim. e rit. B

Green - sleeves was all my joy, Green - sleeves was my de - light.

a tempo dim. e rit.

G f a tempo

D D[#] dim. Em dim. *e poco rit.* Em Am Em

Green sleeves was my heart of gold, — And who but my la - dy Green-sleeves.

f a tempo

dim. *e poco rit.* *f*

Fine

Em *a tempo*

F[#] *7th* B *rit.*

mf Em a tempo

I've been read - y

a tempo

rit.

mf a tempo

D D[#] dim. Em F[#] *7th* B

at your hand, — To grant what - ev - er you would crave; And

Em D D[#] dim. Em *B7 poco rit.* Em Am Em

I have waged both life and land Your love and good will for to have.

poco rit.

D. S. al Fine

MARY'S A GRAND OLD NAME

Words and Music by
GEORGE M. COHAN

Moderato

Piano

G Edim Am7 Cm D7 G Edim Am7 Cm D7

My moth-er's name was Ma - ry, she was so good and true; _____
Now, when her name is Ma - ry, there is no false-ness there; _____

G B7 Em A7 D7 Am7 D7

Be - cause her name was Ma - ry, she called me Ma - ry, too. _____
When to Ma-rie she'll va - ry, she'll sure - ly bleach her hair. _____

G Edim Am7 Cm D7 G Edim Am7 Cm D7

She was - n't gay or air - y, but plain as she could be; _____
Though Ma-ry's or - di - na - ry, Ma-rie is fair to see; _____

G B7 Em A7 D Ddim D7
 Id hate to be con - tra - ry, and call my - self Ma - rie.
 Don't ev - er fear sweet Ma - ry, be - ware of sweet Ma - rie!
REFRAIN
(The tactet) *a tempo* p-f G E7 A7 D7 G
 For it is Ma - ry, Ma - ry, plain as an - y name can be; But with pro -
a tempo p-f
 Edim D7 Am7 D7 Daug G G E7
 -pri - et - y, so - ci - e - ty will say Ma - rie. But it was Ma - rry,
 A7 D7 G F7 E7
 Ma - rry, long be - fore the fash - ions came; And there is some - thing there that
 Am A7 D7 1 G 2 G
 sounds so fair, it's a grand old name! For it is name!

MONA LISA

Music and Words by
JAY LIVINGSTON
and RAY EVANS

Slowly

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time signature. It includes dynamic markings like *mp*, *rall.*, and *colla voce*. The bottom staff is for the voice, also in a treble clef and common time. The lyrics are:

In a vil - la in a lit - tle old I - tal - ian town
colla voce
 lives a girl whose beau-ty shames the rose. Man-y yearn to love her but their
 hopes all tum-ble down. What does she want? No one knows!

Guitar chords are indicated above the vocal line at various points, including B_b, F₇, G_m, C_{dim}, G_m, G_{m7}, G_{m6}, C_{dim}, B_b, C_m, F₇, B_{b7}, and B_b.

Slowly Rubato

Refrain



Mo - na Li - sa, Mo - na Li - sa men have named you: You're so

mp

mf



like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly_ they have

mp

blamed you for that Mo - na Li - sa strange - ness in your smile? Do you



smile to tempt a lov - er,_ Mo - na Li - sa, Or is



mf

34

A_b

A_{bm}

this your way to hide a brok-en heart? Man-y dreams have been brought to your

p

mp

f



 door - step. They just lie there, and they die there. Are you

warm, are you real, Mo - na Li - sa, Or just a

B_b7 1. 2.

cold and lone - ly, love - ly work of art? Mo - na art?

rall.

And Roses And Roses

By RAY GILBERT and DORIVAL CAYMMI

C

Ev -'ry day I sent an-oth - er pre - sent Just to let her know how ver-y much I care.

Dm G7

Wrote a lit-tle love note with each pre - sent. But it did - n't seem to

C Gm C7

get me an - y - where. My poor wor-ried heart was al - most cer - tain

F G7 C

That this love af - fair would nev - er be. Then I sent a doz -

Bb7 A7 Dm G7 C Db

en yel - low ros - es. And from that mo - ment she be-longed to me.

C G+ Gm A7 Dm Am

1. 3. Ro - ses, ro - ses, ro - ses. I thank all the ro - ses that bloom in the spring.

2. Ro - ses, ro - ses, ro - ses, I thank you for say - ing what I could - n't say.

Gm Dm Fm C Dm7

Love is a won - der - ful thing: The rest of my life I will bring her ro - ses and

Oh, what a won - der - ful way To tell her "I love you", each day with ro - ses and

1. C F C Fm 2. C Dm7 G7 C 3. C Dm7 G7 C Dm7-5 Repeat and fade

ro-ses and ro-ses of love. ro-ses and ro-ses of love. ro-ses and ro-ses of love and ro-ses and

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Bill Bailey, Won't You Please Come Home?

By HUGHIE CANNON
Gdim D7

G Gdim G Gdim G

"Won't you come home, Bill Bai - ley? Won't you come home?" She moans de whole day long.

D9+ G

I'll do de cook - ing, dar - ling; I'll pay de rent; I knows I've done you wrong.

Gdim G Gdim G G7 C

'Mem - ber dat rain - y eve Dat I drove you out Wid noth - ing but a fine tooth comb! I

G E7 A7 D9 D7 G

know I'se to blame. Well, ain't dat a shame? Bill Bai - ley, Won't You Please Come Home?"

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Call Me Irresponsible

SAMMY CAHN & JAMES VAN HEUSEN

F F6 F#dim Gm Gm6 G#dim Fmaj7 F

Call me ir - re - spon - si - ble, call me un - reli - a - ble, throw in
 Call me un - pre - dict - a - ble, tell me I'm im - prac - ti - cal, rain - bows

A7 A7+ Cm7 D7 C7 Gm D+ Gm B7 C7

un - de - pend - a - ble too. Do my fool - ish al - i - bis
 I'm in - clin - ed to pur -

Cm6 D7 G7 Gm C6 Gm C7

CODA D7 you? Well, I'm not too clev - er, I just a - dore you.

B7 C7 A7 D7 Gm7 Bbm6 C7 Bbm6 F

sue. Call me ir - re - spon - si - ble, yes, I'm un - reli - a - ble, but it's
 un - deni - a - bly true; I'm ir - re - spon - si - bly mad for you!

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Greensleeves

Em D D#dim Em F#7 B Em TRADITIONAL

A - las, my love, you do me wrong, To cast me off dis - cour - teously, And I have loved you

D D#dim Em B7 Em Am Em G D D#dim

oh, so long, De - light - ing in your com - pa - ny. Green - sleeves was all my joy,

Em F#7 B G D D#dim Em B7

Green - sleeves was my de - light. Green - sleeves was my heart of gold, And who but my la - dy

Em Am Em Em F#7 B Em D D#dim Em F#7

Fine Green - sleeves. I've been read - y at your hand, To grant what - ev - er

B Em D D#dim Em B7 Em Am Em *D.S.*

you would crave; And I have waged both life and land Your love and good will for to have.

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Love Letters

EDWARD HEYMAN & VICTOR YOUNG

G Em Am

Love let - ters straight from your heart Keep us so

F#dim 3 G Em F#7 3 Bm Dm E7

near while a - part I'm not a - lone in the night

Am G#dim E7 3 Am Cm D7 G Em

When I can have all the love you write I mem - o - rize ev - 'ry line

Am F#dim 3 G G9 C Cm

I kiss the name that you sign And dar - ling, then I read a -

G F# Am7 D7b9 G

gain right from the start Love let - ters straight from your heart.

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Ida, Sweet As Apple Cider

Moderato

E. MUNSON

Musical score for 'Ida, Sweet As Apple Cider' in 2/4 time, key of D major. The vocal line consists of two staves of music with lyrics. The first staff starts with a D note, followed by a melodic line with chords A7, D, and D. The lyrics are: 'I - da! sweet as ap - ple ci - der,' and 'Seems tho' can't live with - out you,'. The second staff continues with F7, B7, E7, and D chords. The lyrics are: 'Sweet - er than all I know,' and 'Lis - ten Oh! Hon - ey do!' The third staff begins with A7, followed by a repeat sign and 2. It ends with D, E7, A7, and D chords. The lyrics are: 'Come out in the silv - ry Moon - light, of love we'll whis - per, so soft and low!'. The final line is: 'I - da! I I - do - lize yer,' followed by 'I love you I - da, 'deed I do.' The score includes a copyright notice at the bottom: 'Copyright © 1965 by Chas. H. Hansen Music Corp.'

I Left My Heart In San Francisco

Cm7 F7

Dm7

Cm7

DOUGLASS CROSS & GEORGE CORY

Musical score for 'I Left My Heart In San Francisco' in 3/4 time, key of B-flat major. The vocal line consists of multiple staves of music with lyrics. The first staff starts with BbMaj7, Bb6, Am7(b5), D7(b9), and Gm chords. The lyrics are: 'The love - li - ness of Par - is' and 'Seems some - how sad - ly'. The second staff continues with F9, Cm7(b5), and Gm7(b5) chords. The lyrics are: 'gay.' and 'The glo - ry that was Rome Is of an -'. The third staff begins with F9, Bdim7, F9, F6, Cm7, and C#dim7 chords. The lyrics are: 'oth - er day.' and 'I've been ter - ri - bly a - lone And for - got - ten in Man -'. The fourth staff starts with Gb9, F, D7, C9, and F9 chords. The lyrics are: 'hat - tan. I'm go - ing home To my cit - y by the bay. I left my'. The fifth staff continues with BbMaj7, Gm7, C#dim7, Cm7, F9, Cm7, Eb, F7, F+, Bb, and Cm7 chords. The lyrics are: 'heart in San Fran - cis - co.' and 'High on a hill, it calls to me.'. The sixth staff begins with BbMaj7, Cm7, C#dim7, BbMaj7, Dm7, Gdim7, Am, Am7, D7(b9), Gm7, and C9 chords. The lyrics are: 'To be where lit - tle ca - ble cars climb half-way to the stars! The morn - ing fog may chill the'. The seventh staff starts with F7, Bdim7, Cm7, F7, C#dim7, BbMaj7, Gm7, C#dim7, Cm7, and F9 chords. The lyrics are: 'air I don't care! My love waits there In San Fran - cis - co, A - bove the'. The eighth staff continues with Eb6, F9, Eb6, D, C, D7, D9, D7(b9), D9, G7, G9, F, and G7 chords. The lyrics are: 'blue and wind - y sea. When I come home to you, San Fran -'. The ninth staff begins with C9, Gm7, C9, B9, C9, F9, Cm7, F7, Bb6, Gb(maj7), and Bb6 chords. The lyrics are: 'cis - co, Your gold - en sun will shine for me!'. The score includes a copyright notice at the bottom: 'Copyright 1954 by General Music Publishing Co., Inc. Used by Permission'

I'll Remember You

KUIOKALANI LEE

I'll re - mem - ber you, long af - ter this end - less sum - mer
 I'll re - mem - ber you, Your voice as soft as a warm sum - mer
 is gone. I'll be lone - ly, oh, so lone - ly, liv - ing on - ly to re - mem - ber
 breeze, your sweet laugh - ter, morn - ings af - ter, ev - er af - ter I'll re - mem - ber
 you, you. To your arms some
 day I'll re - turn to stay. Till then, I will re - mem - ber,
 too. Ev - 'ry bright star we made wish - es up - on
 Gm Bbm F C7 F C7 F
 love me al - ways, prom - ise al - ways, Ooh, you'll re - mem - ber, too.
 You'll re - mem - ber, too. You'll re - mem - ber, too.

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Mona Lisa

JAY LIVINGSTON & RAY EVANS

Mo - na Li - sa, Mo - na Li - sa men have named you; You're so like the la - dy with the mystic smile. Is it
 Fm 3 Bb7 3 Eb
 on - ly 'cause you're lone - ly they have blamed you For that Mo - na Li - sa strange - ness in - your smile? Do you
 3 Ab 3 Eb
 smile to tempt a lov - er, Mo - na Li - sa, Or is this your way to hide a bro - ken heart? Man - y
 Abm Eb Bb7 Eb Eb7
 dreams have been brought to your door - step. They just lie there, and they die there. Are you
 Ab Eb Bb7 Eb
 warm, are you real, Mo - na Li - sa, Or just a cold and lone - ly, love - ly work of art?

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My Coloring Book

By FRED EBB and JOHN KANDER

F Bb F C7 F F7 Gm7 C7

These are the eyes that watched him as he walked away Co - lor them
 grey This is the heart that thought he would always be true
 C7 F Gm F7 Cm7 F7 Bb Bbmaj7
 Co - lor it blue these are the arms that held him and touched him then
 Bb Bbmaj7 Bb6 Bb Am7 D9 Db7 F Bb
 lost him some how co - lor them emp - ty now These are the beads I
 F C7 F F7 Gm7 C7 F Gm F7
 wore un - til she came be - tween Co - lor them green.
 Cm7 F7 Bb Bbmaj7 Bb6 Bbmaj7 Bb6 Bb
 This is the room I sleep in and walk in and weep in and hide in that no - bo - dy sees,
 Am7 D9 Db7 F Bb F C7
 co - lor it lone - ly, please. This is the man the one I de - pend - ed up -
 F F7 Gm7 C7 F Gm Am Gm F
 on. Col - or him gone.

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Mary's A Grand Old Name

By GEORGE M. COHAN

G Edim Am7 D7 G Edim Am7 D7 G B7 Em

My moth-er's name was Ma - ry, she was so good and true; Be cause her name was Ma - ry,
 Now, when her name is Ma - ry, there is no false-ness there; When to Ma - rie she'll va - ry,
 A7 D7 G Edim Am7 D7 G Edim Am7 D7
 she called me Ma - ry, too. She was - n't gay or air - y, but plain as she could be;
 she'll sure - ly bleach her hair. Though Ma - ry's or - di - na - ry, Ma - rie is fair to see;
 G B7 Em A7 D Ddim D7 REFRAIN G E7 A7
 I'd hate to be con - tra - ry and call my-self Ma - rie. For it is Ma - ry, Ma - ry,
 Don't ev - er fear sweet Ma - ry, be - ware of sweet Ma - rie! For it is Ma - ry, Ma - ry,
 D7 G Edim D7 Am7 D7 D+
 plain as an - y name can be; But with pro - pri - e - ty, so - ci - e - ty will say Ma -
 G E7 A7 D7 G
 rie. But it was Ma - ry, Ma - ry, long be - fore the fash - ions came; And there is
 F7 E7 Am A7 D7 G 1. G 2. G
 some - thing there that sounds so fair, it's a grand old name! For it is name!

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Moon River

JOHNNY MERCER & HENRY MANCINI

Moon Riv - er, wid - er than a mile: I'm cross - in' you in style some day. Old
 Am C7 F6 B9-5 Am Am7 F#m7-5 B7 Em7 A7 Dm7 G7
 dream - mak - er, you heart - break - er, wher - ev - er you're go - in', I'm go - in' your way:
 C Am F CMaj7 C6 F CMaj7 C6 Bm7-5 E7
 Two drift - ters, off to see the world. There's such a lot of world to see. We're
 Am Am7 Am6 F9 C F CMaj7 C6 Bm7-5 E7
 aft - er the same rain - bow's end wait - in' 'round the bend,
 F C Am Dm7 G7-9 C
 My Huck - le - ber - ry friend. Moon Riv - er and me.

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Never On Sunday

By BILLY TOWNE and MANOS HADJIDAKIS

Bb7
 Oh, you can kiss me on a Mon-day, a Mon-day, a Mon - day is ver - y, ver - y good. Or you can kiss me on a cool day, a hot day, a wet day, which-ev - er one you choose. Or try to kiss me on a
 Bb7 E♭ Bb7
 Tues - day, a Tues - day, a Tues - day, infact I wish you would. Or you can kiss me on a Wednes - day, a Thurs - day, a gray day, a May day, a pay day, and see if I re - fuse. And if you make it on a bleak day, a freak day, a
 E♭ Bb7
 Fri - day and Sat - ur - day is best. But nev - er, nev - er on a Sun - day, a Sun - day, a Sun - day, Cause that's my day of week - day, why you can be my guest. But nev - er, nev - er on a Sun - day, a Sun - day, the one day I need a lit - tle
 E♭ Cdim Bb7 E♭ E♭ Bb7
 rest. Most an - y rest. day you can be my guest, An - y day you
 Fm7 Bb7 E♭ Cdim Bb7 E♭
 say, but my day of rest. Just name the day that you like the
 Bb7 Fm7 Bb7 E♭ D. S. al Fine
 best, On - ly stay a - way on my day of rest. Oh, you can kiss me on a

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My Wild Irish Rose

By CHAUNCEY OLcott

My Wild I - rish Rose, The sweet-est flow'r that grows! You may search ev - ry -
Wild I - rish Rose, The dear - est flow'r that grows! And some day for my
where, But none can com-pare With My Wild I - rish Rose. My take The bloom from My Wild I - rish Rose.
sake, she may let me

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Silver Bells!

JAY LIVINGSTON & RAY EVANS

Cit - y side-walks, bus-y side-walks dressed in hol - i - day style; In the air there's a feel-ing of Christ-mas.
Strings of street lights, ev-en stop lights blink a bright red and green, As the shop-pers rush home with their trea-sures.
Child-ren laugh-ing, peo-ple pass - ing, meet-ing smile aft - er smile, And on ev - ry street cor - ner you hear:
Hear the snow crunch, see the kids bunch, this is San - ta's big scene, And a - bove all this bus - tle you hear:
Sil - ver bells, sil - ver bells, It's Christ - mas time in the cit - y.
Ring-a - ling, hear them ring, Soon it will be Christ - mas day.

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The Song From Moulin Rouge

WILLIAM ENGVICK & GEORGES AURIC

When - ev - er we kiss, I wor - ry and won - der, Your lips may be near, but
Gm7 C7 F Am Dm G7 C7 Gm where is your heart? It's al - ways like this, I wor - ry and won - der, You're close to me
C Gm7 C7 F Bb C7 F Gm6 A7 here; but where is your heart? It's a sad thing to re - al - lize that you've a heart that nev - er
Dm Fdim Am Dm G7 Gm C7 F melts. When we kiss, do you close your eyes, pre - tend - ing that I'm some - one else? You must break the
Am Dm G7 C7 Gm C Gm7 C7 F spell, this cloud that I'm un - der. So please won't you tell, dar - ling, where is your heart?

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Stranger On The Shore

ROBERT MELLIN

F Gm7 C7 F F7 B_b B_bm F Dm7 G7
Here I stand watch - ing the tide go out, So all a - lone and blue just
Gm7 C7 F Gm7 C7 F F7 B_b B_bm
dream - ing dreams of you. I watched your ship as it sailed out to sea,
F Dm7 Am F7 B_b C7 F B_b F
Tak - ing all my dreams and tak - ing all of me. The sigh - ing ____ of waves, the
Gm C7 F B_b Am G7 Gm7 C7 F
wail - ing of the wind, The tears in my eyes burn plead - ing, "My love, re - turn." Why, oh,
Gm7 C7 F F7 B_b B_bm F Dm7 Am F7 B_b C7 F
why must I go on like this? Shall I just be a lone - ly stran - ger on the shore?

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Sunshine, Lollipops And Rainbows

HOWARD LIEBLING & MARVIN HAMLISCH

F Dm C6 F Dm C6 F To Coda
Sun - shine, lol - li - pops_ and rain-bows, Ev'ry - thing_ that's won - der - ful is what I feel_ when
Sun - shine, lol - li - pops_ and rain-bows, Ev'ry - thing_ that's won - der - ful is sure to come_ your
Gm7 C7 F Dm C6 F Dm C6 F
we're to - geth - er. Bright - er than a luck - y pen - ny; When you're near_ the rain goes,
Am Gm7 C7 F B_b Am F B_b C7 F Cm7 F7
dis - ap - pears dear, and I feel so fine Just to know that you are mine. My life is
B_b B_b6 B_b Maj7 B_b6 B_b C7 F Gm7
Sun - shine, lol - li - pops_ and rain - bows, That's how this_ re - frain goes, So come on join
C Gm7 C7 D.C. al Coda CODA Am Gm7 C7 F
in, Ev - 'ry - bod - y! way, 'Cause you're in love to stay.

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This Is All I Ask

GORDON JENKINS

Slowly, with expression
Fmaj.7 F#dim Cm Gm7 Edim F Am Dm7
(Boy) Beau-ti - ful girls, walk a lit - tle slow - er when you walk by me.
(Girl) Softspok-en men speak a lit - tle soft - er when you speak to me. } Ling-er-ing sun - sets
rain-bows leave a bit of col - or for my heart to own. } Stars in the sky
Gm7 Gm C7+ F Bm7 E7 Am
stay a lit - tle long - er with the lone - ly sea. Children ev - 'ry - where, when you shoot at bad men,
make my wish come true be - fore the night has
D7 G7 C7 C#m6 C/r
shoot at me, Take me to that strange en - chant - ed land grown-ups sel - dom un - der - stand. Wan - dering
A+7 Bb E7 Am F Ebdim D7+ D7 Gm7 C7 Gb F Gb F
flown, and let the mu - sic play as long as there's a song to sing. And I will stay younger than spring.

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You're Nobody 'Til Somebody Loves You

RUSS MORGAN, LARRY STOCK & JAMES CAVANAUGH

F A7 D7 Cm6 D7 A7 D7 Gm
 You're no - bod - y 'til some - bod - y loves you, You're no - bod - y till
 C7 F C+ F C+ Am7 Abdim Gm7
 some - bod - y cares; You may be king — you may pos - sess the world and its gold, — But
 G9 Gm7 C7 Gm7 C9 C7 F A7
 gold won't bring you hap - pi - ness when you're grow - ing old; — The world still is the same you'll never
 D7 Cm6 D7 A7 D7 Gm D7 Gm D7 Gm Bb
 change it, — As sure as the stars shine a - bove; You're no - bod - y 'til
 Bdim F Cm6 D7 Gm D7 Gm G7 C7 F
 some - bod - y loves — you, So find your - self some - bod - y to love.

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Wives And Lovers

HAL DAVID & BURT F. BACHARACH

Fm7 Ebb7
 Hey, lit - tie girl, comb your hair, fix your make-up, soon he will o - pen the door.
 Gm7 C9
 Don't think be - cause there's a ring on your fin - ger you need - n't try an - y - more. — For
 Cm7 F7b9 Am7b5 D7 EbMaj7
 wives should al - ways be lov - ers too. Run to his arms — the mo - ment
 Am7 D7 DpMaj7 Gm7 C7 Fm7
 he — comes home to you. I'm warn - ing you. — Day af - ter day there are girls at the
 of - fice and men will al - ways be men. — Don't send him off with your hair still in
 C9 Gm7
 curl - ers, You may not see him a - gain, — for wives should al - ways be lov - ers
 D7 EbMaj7 Am7 D7 DpMaj7 Gm7 C7
 too Run to his arms — the mo - ment he — comes home to you. He's al - most here.
 Fm7 Bb9 Eb6 Edim
 Hey, lit - tie girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y; And
 Fm7 Bb9 Eb6
 dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. — Oh,
 Fm7 Bb7 Fm7 Bb9 Fm7 Bb9 Eb Gb E Eb
 time to get read - y, time to get read - y for love.

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Andy Williams

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